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## OUR MUSIC.

"UNDER THE RAINBOW." *Ancherster.*  
From data sent by the author, we are enabled to state distinctly what he had in mind when he created this tone-picture. The scene is among the Alps. A summer storm has just swept over the fertile valley, which is bathed in a vapory haze and decked in nature's liquid diamond. This haze is represented by the four opening bars. Then, glorious in the heavens, appears the rainbow, the bow of peace uniting earth to heaven. The village pastor, who "looks through nature up to nature's God," leaves his humble home and, inspired by the beauty and magnificence of the scene, thankful for the preservation of himself and flock through the tempest that still hovers a distant peak, raises his voice in a hymn of thanks. The villagers gather about him and join in the hymn. The hymn ceases and the eye again falls upon the rainbow, which gradually fades and disappears beyond the mountains.

"TROVATORE FANTASIA." (Duet.) *Sidus.*  
This duet needs no commendation at our hands. Our readers will, if they try, find that it recommends itself.

"MARGIE WALTZ." *C. T. Sisson.*  
This little composition, like all of Sisson's pieces, is pretty and not very difficult of execution. It will be especially appreciated by our younger readers. The ease with which the composition is edited makes it quite valuable as a teaching piece.

"I WROTE MY LOVE A LETTER." *Lady Duffin.*  
This little ballad is usually known under the name of "Katy's Letter." The title has been changed to distinguish this edition from others. This edition differs in more respects than one from the original. Not only has there been a German dialect translation of the words added, but the music has been modified in order to make it correct both in melody and harmony. Lady Duffin is, if we are not mistaken, a daughter of Queen Victoria, and respect for the royal blood has probably prevented English musicians from giving this otherwise pretty song the critical overhauling it needed in order to make it what it should be. A republican musician who gives his allegiance only to music has here performed this needed work.

"PURE AS SNOW." *Lang.*  
This revised edition of a standard composition for the piano, will be found, we think, superior to any other. The care with which it has been fingered and phrased ought to recommend it to teachers as enlightening their arduous labors, and to students as containing all the theoretical instruction as to the performance of this piece, which they could get from the ablest teachers. This does not, of course, dispense with the practical teaching of the application of all these various indications.

The pieces here given, cost in sheet form :—  
"UNDER THE RAINBOW," *Ancherster.* ..... \$ 75  
"TROVATORE FANTASIA," (Duet.) *Sidus.* ..... 00  
"MARGIE WALTZ," *Sisson.* ..... 35  
"I WROTE MY LOVE A LETTER," *Lady Duffin.* ..... 35  
"PURE AS SNOW," *Lang.* ..... 75

Total ..... \$2.80

## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The *Muses* of the authors are not just guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only particular in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

## Kunkel's Royal Edition

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Great Edition of LIETZ'S TANZKLEBER MARCH, \$1.50.

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OF STANDARD PIANO COMPOSITIONS with revisions, explanatory text notes, and careful fingerings (fingered by Dr. Hans van Bielew, Dr. Frank List, Carl Klindworth, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others).

A STARRY NIGHT ..... *Sidus* 75  
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Teachers will please remember that these pieces need only be played in brief new form, to secure for them at once the recognition of being the first edition extant.  
The Royal edition will eventually comprise all the classical as well as modern compositions, and its inclusion will be advertised in the *KEW* as they are published.

## SPECIAL NOTICE.

A full list of the pieces included in this edition is kept by the Kunkel Brothers, and those who are anxious to purchase Teachers and others can examine them there, and both they and the trade will be supplied by these firms at precisely the same rates as by us:

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J. H.





B

Ped

Ped

Ped

*cres.*

*f*

B

Ped

Ped

Ped

Ped

B

Ped

Ped

Ped

Ped

Ped

*f*

*de*

*cres.*

*ren*

*dù*

*pp*

*f*

*ff*

*marcato la melodia*

*marcatola melodia*

The musical score is written for a grand piano. The right hand features a complex, multi-measure melody with many beamed sixteenth and thirty-second notes, often with multiple ledger lines above the staff. The left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings (Ped.) are placed below the left hand staff at various intervals. The score is divided into measures by vertical bar lines.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano part features a prominent bass line with a 'Ped.' (pedal) marking. The vocal part includes a melody with a 'Cres.' (crescendo) marking. The score is divided into measures by bar lines, and the piano part includes a 'Cres.' (crescendo) marking. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The piano part includes a 'Ped.' (pedal) marking. The score is divided into measures by bar lines, and the piano part includes a 'Cres.' (crescendo) marking. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The piano part includes a 'Ped.' (pedal) marking.

*a tempo.*

*rit.*

*a tempo.*

rit.

*f*

ped.

*Grandioso.*

First system of the musical score. It features a treble and bass staff. The treble staff has a complex, fast-moving melody with many beamed sixteenth notes. The bass staff has a simpler, more rhythmic accompaniment. There are several 'Ped.' (pedal) markings below the bass staff. A 'rit.' (ritardando) marking is present in the middle of the system. A 'ff' (fortissimo) marking is also visible.

Second system of the musical score, starting with the tempo marking 'a tempo'. It continues the fast melody in the treble staff and the accompaniment in the bass staff. There are 'Ped.' markings under the bass staff. The system is divided into two measures by a double bar line.

Third system of the musical score. It continues the musical themes. The treble staff has a 'C.F.M.N.' (Crescendo Forte Moderato) marking. The bass staff has 'Ped.' markings. The system is divided into two measures.

Fourth system of the musical score. It continues the fast melody and accompaniment. There are 'Ped.' markings under the bass staff. The system is divided into two measures.

Fifth system of the musical score. It continues the musical themes. The treble staff has a 'C.F.M.N.' marking. The bass staff has 'Ped.' markings. The system is divided into two measures.

This page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly technical, featuring complex fingerings and dynamic markings.

**System 1:** Four measures. Treble staff has rapid sixteenth-note passages with fingerings 1-4, 2-4, 3-4, and 2-4. Bass staff has a simple accompaniment. Pedal markings (Ped.) are present under the first, second, third, and fourth measures.

**System 2:** Four measures. Treble staff continues with rapid sixteenth-note passages. Measure 3 includes a *cres.* (crescendo) marking. Pedal markings (Ped.) are present under the first, second, third, and fourth measures.

**System 3:** Four measures. Treble staff continues with rapid sixteenth-note passages. Pedal markings (Ped.) are present under the first, second, third, and fourth measures.

**System 4:** Four measures. Treble staff continues with rapid sixteenth-note passages. Measure 3 includes a *cres.* (crescendo) marking. Pedal markings (Ped.) are present under the first, second, third, and fourth measures.

**System 5:** Four measures. Treble staff continues with rapid sixteenth-note passages. Pedal markings (Ped.) are present under the first, second, third, and fourth measures.



8

Ped. Ped. Ped. Ped.

I. II

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

dim in un do.

## IL TROVATORE

Verdi.

Car. Sidus Op. 125

Andante ♩ = 72.

Secondo.

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# IL TROVATORE

Verdi.

Carl Sidus Op. 125

Andante 72

Primo.

The musical score is written for piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked Andante at 72 beats per minute. The score is divided into five systems, each with two staves. The first system starts with a treble clef and a key signature of one flat. The second system continues the melody. The third system introduces a forte (f) dynamic. The fourth system includes a repeat sign and a second ending. The fifth system concludes the piece with a final cadence.

*Virace.* *Allegro* *Secondo.* — 138.

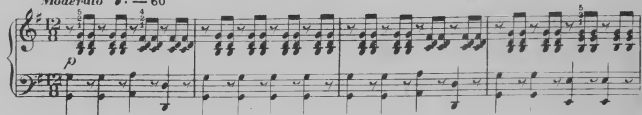
The musical score is written for piano in 3/4 time. It consists of five systems of music. The right hand (treble clef) plays dense, vertical chords, often with triplets or sixteenth-note patterns. The left hand (bass clef) plays a steady, rhythmic bass line, primarily consisting of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *sf* (sforzando). A repeat sign is present in the fourth system. The tempo is marked *Allegro*, and the section is labeled *Secondo.* with a measure number of 138. The score concludes with a double bar line and a final chord.

*Vuote.* *Primo* *Allegro* ♩ = 138.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in 3/4 time and features complex, dense chords with numerous fingerings indicated by numbers 1-5. The notation includes various articulations such as slurs, accents, and dynamic markings like *f* (forte). The piece is marked *Allegro* with a tempo of 138 beats per minute. The first system is labeled *Vuote.* and *Primo*. The notation is dense and intricate, typical of a virtuosic piano work.

Moderato  $\text{♩} = 60$ 

Secondo.

Allegro  $\text{♩} = 96$ .

Moderato 4/4

Primo

*p cantabile* *f*

Allegro 2/4 - 96.

*mf*

# MARGIE WALTZ.

C. T. Sisson.

Vino 80.

The musical score for "Margie Waltz" is presented in a standard piano format. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *p* (piano) and *f* (forte) are used. The piece concludes with a "FINE" marking. The tempo or mood is indicated by "Vino 80." at the beginning.



[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a G4, followed by a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as beams, slurs, and fingerings.

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in a soprano or alto clef, and the piano part is in a bass clef. The lyrics are written below the piano part. The score is written in ink on aged paper.

Repeat from the beginning to Fine

# I wrote my Love a Letter.

I HAB MEIN SCHATZ GESCHRIEBA

Revised Edition

Lady Dufferta.

Moderato. ♩ = 88.

1. So hab I no kein Ant-wort nö; Die Post ist werth kein Plunder; Mi neh-  
 3. Beim Schreiba hat mir klopft mei Herz; Nöt Al - les hab I g'schriebe; I kann  
 2 I hab mei, Brief - le z'sammeg'fallt Und wü - ker - le bit - scht - ret; A mäch.  
 1 Ihr Mäd - le, horeh - et, was I sag' I hab' mein Schatz ge - schriebe; Ist d'Ant.  
*Andante con espressione.*

1. Oh, girls dear, did you ev - er hear, I wrote my love a let - ter, And al -  
 2. I wrote it, and I fold - ed it, and put a seal up - on it; 'Twas a  
 3. My heart was full, but when I wrote, I dared not put the half in, For the  
 4. Now girls would you be - lieve it, that post - man so con - sa - ted, No an -

1. *met's* au nüt Wun - der Wann's mein Brief ver - to - ra  
 2. *doch* mir für's Lie - ba, Ob es Freud' mir bringt, ob  
 3. *rich's* Pet - schaft ist drauf, I weiss, dass ihn z'wan - men  
 4. *wort* schul - dig blie - ba, I - ber s'ist bei uns ker

1. though he can - not read, sure I thought 'twas all the  
 2. seal al - most as big, as the crown of my best  
 3. neigh - bors know I love him, and they're migh - ty fond of  
 4. swer will he bring me, though so long - as I have

4. *hält!* I weiss nüt, was I den - ka soll Von  
 3. *Schmerz* I hab mte vor die Nach - burn g'scheut Auf  
 2. *halt* I will nüt, dass der Po - stil - ton Soll  
 1. *Frug!* Du brauchst's kel lang's Stu - di - ra nüt: En

1. bet - ter, For why should he be pun - zled 'with hard  
 2. hon - net, For I would not have the post - mas - ter make  
 3. chaff - in'; So I dard not write his name out - side for the  
 4. wait - ed, But may - be there might be one, for the

4. so am lan - ge Schwei - ga; S'ist wahr, mein Schatz hat frei -  
 3. der Ad - dress ihn x'nen - na; "Die Hon - ne an den Schatz"  
 2. dri - ber Späss - la mu - cha, Den geht mein Schatz gar mir  
 1. ist leicht Aus - xu - mes - sa; I hab ihm's ja deut - lig

1. spell - ing in the mat - ter, When the man - ing was so  
 2. his re - marks up - on it, As I'd said in - side the  
 3. fear they would be laugh in' So I wrote "from lit - tle  
 4. ra - son that I sta - ted, That my love can pay - ther

4. *hi* Nöt - le - sa und schrei - ba g'lernt.  
 3. *heisst's* I müsst nöt ken - na die Leut!  
 2. *an* Der wöitt' drü - ber la - che blos.  
 1. *g'sagt* Dass I ihn zum Fres - sa lieb.

Zum  
 Zum  
 Zum  
 Zum

1. plain that I love him faith - ful - ly.  
 2. let - ter that I lov'd him faith - ful - ly.  
 3. Kate to one whom she loves faith - ful - ly.  
 4. read nor write, but loves me faith - ful - ly.

3-4. Fres - sa liebt er mi Zum Fres - sa liebt er mi I  
 1-2. Fres - sa lieb' I ihn! Zum Fres - sa lieb' I ihn! Er

1-2-3 love him faith - ful - ly I love him faith - ful - ly  
 4. love him faith - ful - ly I love him faith - ful - ly

3-4. *weiss es, oh, I weiss es,* Ob er au gar nir sagt.  
 1-2. *weiss es, oh, er weiss es,* Ob I au gar nir sag' \*

1-2-3 love him and he knows it With - out one word from me.  
 4. know where - er my love is That he is true to me.

# Pure as Snow.

Revised and fingered by Chas. Kunkel.

*Edelweiss*

Gustave Lange Op. 31

*Andantino tranquillo* ♩ = 72  
*dolce*

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Andantino tranquillo' with a quarter note equal to 72 beats per minute, and the mood is 'dolce'. The score includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' (Pedal) and 'Leggiero.' (Lightly). The copyright notice at the bottom reads 'Copyright - Kunkel Bros. 1894'.

First system of musical notation for piano. The right hand features a melodic line with slurs and fingerings (e.g., 5, 3, 2). The left hand plays a steady accompaniment of chords. The system concludes with a 'Ped.' (pedal) marking.

Second system of musical notation for piano. The right hand continues the melodic line with various slurs and fingerings. The left hand maintains the chordal accompaniment. The system concludes with a 'Ped.' marking.

Third system of musical notation for piano. The right hand features a melodic line with slurs and fingerings (e.g., 8, 2, 9). The left hand continues the chordal accompaniment. The system concludes with a 'Ped.' marking.

Fourth system of musical notation for piano. The right hand features a melodic line with slurs and fingerings (e.g., 1, 2, 3, 5, 7). The left hand continues the chordal accompaniment. The system concludes with a 'Ped.' marking.

Fifth system of musical notation for piano. The right hand features a melodic line with slurs and fingerings (e.g., 8, 1, 2, 4, 4, 4, 4, 3, 1, 4, 4, 7). The left hand continues the chordal accompaniment. The system concludes with a 'Ped.' marking.

*leggiere.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/2 time signature. The melody is written in a simple, folk-like style with many beamed eighth notes. The bass staff provides a simple harmonic accompaniment with a 1/2 time signature. The score is divided into two systems, each containing two measures. The first system is marked with a '2' above the first measure and a '1' above the second. The second system is marked with a '2' above the first measure and a '1' above the second. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 12/8. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass line.

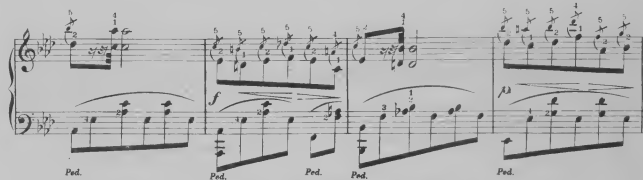
A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the second system. The score is written in a standard musical notation style.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The upper staff is in treble clef and contains the melody, which is a simple, repetitive tune. The lower staff is in bass clef and contains the accompaniment, which consists of a series of chords and single notes. The music is written in a simple, handwritten style, with some corrections and markings. The title "The Rose Tree" is written at the top of the page.


A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in G major, 2/4 time, and consists of a simple harmonic accompaniment. The vocal melody is in G major, 2/4 time, and is written for a single voice. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part is marked 'Pia' and the vocal part is marked 'V'. The score is written on a grand staff with a treble and bass clef. The piano part is written in the bass clef and the vocal part is written in the treble clef. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part is marked 'Pia' and the vocal part is marked 'V'. The score is written on a grand staff with a treble and bass clef. The piano part is written in the bass clef and the vocal part is written in the treble clef.

*dolce.*

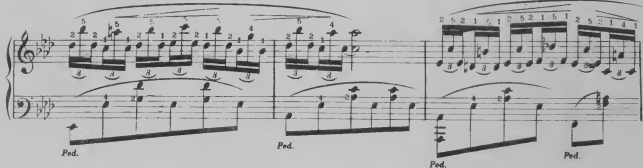
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with grace notes and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff has a harmonic line with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal points are marked below the bass staff.



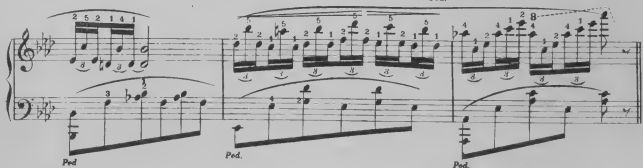
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with grace notes and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff has a harmonic line with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal points are marked below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with grace notes and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff has a harmonic line with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal points are marked below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with grace notes and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff has a harmonic line with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal points are marked below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with grace notes and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff has a harmonic line with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal points are marked below the bass staff.



7

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.







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# HARMONY LESSONS BY MAIL. SIMPLE AND THOROUGH

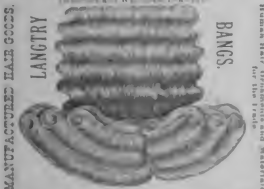
The Bulletin Method of Harmony, as presented in this book, is a simple, safe, and reliable method of preserving the health of the lungs, and is especially recommended for the young and the old.

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"A poor, poor Landauer," was the title of an engraving which caught the eye of a crusty old farmer who had forgotten his hat home. "What is the doo after him for?" had he been stealing apples.

Mr. Tiver lives in Illinois. He was recently called for by a crowd for a reason, and a stranger in town who heard the call, thought the scraps of a sum in town must have given it and asked what he next train left.

He gave him up on toast "asked a needy-looking editor, who he colored a little street restaurant the other day. "Have got an excellent one," he asked the proprietor, and the conductor answered for her.

A capital criticism among the treasures of the London general post office, noted as follows: "This is to certify that I attended Mrs. in her last illness, and that she died in consequence thereof."

Who is that a statue of?" asked a lady of her husband, pointing to the Apollo in the "The Apollo Salivere," was the reply "Laf. how affectionate you are, my love! And now, darling, who was Apollo's wife?"

It was a strange couple," she asked, as they sat together, her husband felt in his. He replied, "No, but if I wanted to now could I say time?" "I should hold a beautiful hand!" The engagement is announced.

A lady and fellow once asked: "What is the reason that actors, actresses and demure are ladies?" "For the reason that they are ladies," she replied. "Ah, it is because they are continually thinking of their husbands," was the quick reply.

Said Brown, who had just returned from a visit outside between the city. "Oh, darling, I had such a fright!" It almost took my breath away. "I wish it had, John," and John looked at her with a smile as he said, "I had a fright, a fright in my stomach."

You cannot say daughter," says M. Joseph Prudhomme, who has been supporting the audience for her hand of a model young man. He is married, no daughter, and a excellent husband. He is gentle, patient, laborious, sober—"I see, yes, he complies with him if all the virtues of the dandy!"

From the French. He is a young doctor and she is a Viennese graduate. Last Thursday he said to her, "I have a heart affection for you!" "Have you had a long?" she asked him. "Yes, I feel that I will never trouble the without you," he replied.

"The you had better asthma," she softly murmured. "I am not intended to be hard but he had to meet her collar, too."

Some time subsequently, Mamma, a widow of considerable personal attractions—"I want to tell you something, Tommy," began the great man telling his grandmother for the other room. Well, he is going to be young in a paper. Mamma, going on very long. "Tommy, I have decided something of the life of the past used to look—"It is too late to know it, my dear."

London Post. A very dramatic critic writes: "Fay's 'Cendrillon' is a gross waste, and a sick one. Her husband was 'bad, and Fay died him out of the household bodily. Some then he has scattered around the world, bravely looking for bread cast upon the water. During his trip he read the papers, and saw how much money he had been making, and then he began to come his head with sand-paper, and the result is that he has become bald-headed."

Paris, down the Highland Railway the other day, I heard an old gentleman tell his son, an undergraduate of Cambridge, that the stone standing in yonder field was to mark the spot where I met Dunderberg. "Oh," said the young man, hardly catching the attention of a clump who was beside him. "The spot where I met Dunderberg," was the young man's reply.

Swift. "I am a lovely being, in clever, pleasant, and perfect manner. I have charming, I am a lovely being. The such color in your to-morrow!" Second lovely being—"Such a beautiful of music in your to-morrow!" Fourth lovely being—"Such perspectives in your to-morrow!" Fourth lovely being—"Such a beautiful of music in your to-morrow!" Fifth lovely being—"Such a beautiful of music in your to-morrow!"

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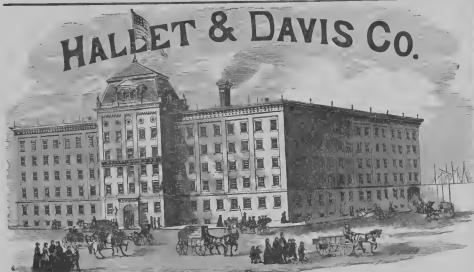
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Smith—Hello, Jones, what are you doing now a days?  
Jones—Ah, don't you know, I'm a professional wit? Well, I'm for the papers, you know.

Smith—New jokes?

Jones—Well, yes, new as jokes go, you know.

Smith—Then give us a specimen or two?

Jones—Here's one on a son-in-law who was twenty-five cents a dozen. "I dwell within thy heart," is the title of a new song. The author has solved the problem of cheap rent, and the song ought to become immensely popular.

Smith—Give us another?

Jones—Well, here's one on printers. "Printers are a dangerous class of citizens—they constantly set up jobs on their patrons and then prove them." Here is one on doctors and another on lawyers, and another on

Smith—Hold on, Jones, I've an important engagement—save them for another time.

Jones—Coffee—How devoted have everybody seems to be of late? An important engagement! I wonder who can have invited him to drink!

MEANS, BERNINO & SON have removed their warehouses to No. 3 W. 14th St., New York. The new warehouses of the firm are much more commodious and commodious than those formerly occupied by them, and enable them to keep on hand a much larger stock than formerly, of the most famous Grand, Square and upright Pianos.

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